DE AUDIBILIBUS

BY

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PREFACE

This tract appears to be a fragment of a larger work. It is certainly not Aristotle's, and has been ascribed with some likelihood to Strato. It has never been separately edited. Prantl's text in the Teubner edition (1881) has been used.

Mr. W. D. Ross's advice has again been invaluable to us.

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DE AUDIBILIBUS

All sounds, whether articulate or inarticulate, are 800[a]
produced by the meeting of bodies with other bodies or of
the air with bodies, not because the air assumes certain
shapes, as some people think, but because it is set in motion
in the way in which, in other cases, bodies are moved,
whether by contraction or expansion or compression, or
again when it clashes together by an impact from the breath
or from the strings of musical instruments. For, when the
nearest portion of it is struck by the breath which comes
into contact with it, the air is at once driven forcibly on,
thrusting forward in like manner the adjoining air, so that
the sound travels unaltered in quality as far as the dis-
turbance of the air manages to reach. For, though the
disturbance originates at a particular point, yet its force
is dispersed over an extending area, like breezes which blow
from rivers or from the land. Sounds which happen for any
reason to have been stifled where they arise, are dim and
misty; but, if they are clear, they travel far and fill all
the space around them.

We all breathe in the same air, but the breath and the
sounds which we emit differ owing to structural variations
of the organs at our disposal, through which the breath
must travel in its passage from within—namely, the wind-
pipe, the lungs, and the mouth. Now the impact of the
breath upon the air and the shapes assumed by the mouth
make most difference to the voice. This is clearly the case;
for indeed all the differences in the kinds of sounds which are
produced proceed from this cause, and we find the same
people imitating the neighing of horses, the croaking of
frogs, the song of the nightingale, the cries of cranes, and
practically every other living creature, by means of the
same breath and windpipe, merely by expelling the air

from the mouth in different ways. Many birds also imitate by these means the cries of other birds which they hear.

As to the lungs, when they are small and inexpansive and hard, they cannot admit the air nor expel it again in large quantities, nor is the impact of the breath strong and vigorous. For, because they are hard and inexpansive and constricted, they do not admit of dilatation to any great extent, nor again can they force out the breath by contracting after wide distension; just as we ourselves cannot produce any effect with bellows, when they have become hard and cannot easily be dilated and closed. For what gives strength to the impact of the breath is that the lungs after wide distension contract and violently force out the air. This can be illustrated from the other parts of the body, none of which can strike a blow with any effect at a very close distance. It is impossible with either the leg or the hand to smite the object of your blow with any force or to hurl it far, unless you allow the limb a considerable distance in which to strike the blow. If you fail to do so, the blow is hard owing to the energy exerted, but it cannot force its object far. Under similar circumstances stone-throwing engines cannot shoot far, nor a sling, nor a bow, if it is stiff and will not bend, and the string cannot be drawn back far. But if the lung is large and soft and flexible, it can admit the air and expel it again in large quantities, regulating it at will, thanks to its softness and the ease with which it can contract.

As for the windpipe, when it is long and narrow, it is only with difficulty that the voice is emitted, and considerable force is required owing to the distance that the breath has to travel. This is clear from the fact that creatures which have long necks force out their cries—geese, for example, and cranes and domestic fowls. A better illustration may be taken from the oboe; every one, for instance, finds a difficulty in filling an oboe of the kind called the 'silkworm',[1] and considerable exertion is required owing to the amount of space to be filled. Further-

[1] 800b 25. For this instrument cf. Pollux, *Onomasticon*, iv. 10, and Chappell, *History of Ancient Music*, p. 268.

more, owing to narrowness of the passage, the breath is compressed within, and on escaping immediately expands and disperses, like streams when they pass through narrow straits; so that the voice is not sustained and does not carry far. Moreover, in such cases the breath must necessarily be hard to regulate and not easily controlled. On the other hand, when the windpipe is of considerable width, the breath can pass out easily, but, whilst travelling within, it becomes dispersed owing to the abundance of space, and the voice becomes hollow and lacks solidity; furthermore, creatures which have wide windpipes cannot articulate[1] 801a clearly with their breath because the windpipe does not hold firmly together. Creatures in whom the windpipe is irregular and has not the same width throughout must suffer from difficulties of every kind; for their breath must be under irregular control, and must be compressed in one part and dispersed again in another part. If the windpipe is short, it necessitates a quick expulsion of the breath, and the impact on the air is more violent; in such cases the voice is more piercing owing to the quick passage of the breath.

Not only structural variations in the organs of speech make a difference to the voice, but also their condition. When the lungs and the windpipe are full of moisture, the breath is impeded and does not pass out continuously, because it is interrupted and becomes thick and moist and difficult to move, as happens in the case of a catarrh and in drunkenness. If the breath be absolutely dry, the voice becomes rather hard and dispersed; for moisture, when it is slight, holds the air together and causes, as it were, a unity in the voice. Such, then, are the differences in the voice caused by structural variations in the organs of speech and the varying condition of the organs.

Now though we localize sounds where they severally originate, yet in every case we actually hear them only when they strike upon the ear; for the air struck by the impact of the breath is borne along for a certain distance in a mass, and then gradually becomes dispersed, and we

[1] 801a 1. Reading διαρθροῦσθαι for διαιρεῖσθαι.

hereby distinguish all sounds as near or distant. This can be illustrated by the fact that if a man takes a pot[1] or a pipe or a trumpet and holds it up to another man's ear and speaks through it, all the sounds which he utters seem quite close to the ear, because the air passing along the tube is not dispersed and the sound is kept uniform by the instrument which encloses it. Just as in a picture, if an artist represents two objects in colour, one as though it were at a distance and the other as though it were close at hand, the former object appears to us to be sunk into the background of the picture and the latter to stand out in the foreground, though they are really in the same plane; so, too, in the case of sounds, whether articulate or inarticulate, if one sound is already dissolved before it strikes the ear, whilst another still retains its continuity, though both reach the same spot, the former seems distant from the ear and the latter quite near to it, because the one resembles a sound coming from afar, the other a sound[2] close at hand.

Voices are distinct in proportion to the accuracy of the sounds uttered; for it is impossible for the voice to be distinct if the sounds are not perfectly articulated, just as the sealings of signet-rings cannot be distinct unless they are accurately impressed. For this reason children cannot speak distinctly, nor drunken persons, nor old people, nor those who naturally lisp, nor, speaking generally, those whose tongues and mouths have any defect of movement. For as in instrumental music the sound produced by the combination of brass instruments and horns is less distinct, so too, in the case of speech, great indistinctness is caused by the escape of breath from the mouth if the sounds are irregularly formed. They not only present themselves indistinctly, but they also impede the carefully articulated sounds, because the movement to which they give rise, and which affects the ear, is irregular. Therefore, when we hear one person speaking, we understand better than when we hear a number of persons saying the same thing

[1] 801ª 28. Reading with the MSS. *κέραμον*.
[2] 801ᵇ 1. Reading *τὴν δὲ ⟨τῇ⟩ πλησίον*.

at the same time. The same is the case with stringed instruments; and we hear still less well when the oboe and lyre are played at the same time, because the sounds confuse one another. This is particularly evident when they are played in harmony, the result being that the two sounds produced drown one another. The conditions under which sounds become distinct[1] have now been stated.

Clearness in sound resembles clearness in colour. Those colours which most affect the eye are most clearly seen; in like manner we must suppose that those sounds are most clearly heard which are most able to affect the hearing, when they strike upon it, in other words sounds which are distinct and solid and pure, and have most power of penetration; for indeed it is a general law of sense-perceptions that the most distinct impressions are produced by the strongest, solidest, and purest stimuli. This is borne out by the fact that all sounds finally become dim as the air which carries them becomes dispersed. The point can also be illustrated from the oboe; the sounds produced by oboes which have sloping reeds in their mouthpieces[2] are softer, but not so clear; for the breath being forced down passes immediately into a wide space and is not continuously and consistently sustained, but becomes dispersed. But when the reeds are closely constructed,[3] the sound produced is harder and clearer, the more one presses them against the lips, because the breath is thus emitted with more violence. Such, then, are the conditions of clearness in the voice. So voices which are called 'grey'[4] are 802ᵃ generally considered no worse than those which are called 'white'.[5] For voices which are rather harsh and slightly confused and have not any very marked clearness are the fitting accompaniment of outbreaks of passion and of advancing years, and at the same time, owing to their intensity,

[1] 801ᵇ21. Reading *σαφεῖς* for *ἀσαφεῖς*. The latter, however, is not impossible.

[2] 801ᵇ33. Reading *ζευγῶν* for *δευτέρων*, cf. 802ᵇ22. For the technical terms connected with the *αὐλός* see A. A. Howard, *The Αὐλός or Tibia*, Harvard Studies in Classical Philology, vol. iv (1893).

[3] 801ᵇ37. Reading *συγκροτητέραις* (on the analogy of *κροτητός*) for the MS. reading *συγκροτέραις*, for which Bekker reads *σκληροτέραις*.

[4] 802ᵃ2. i.e. harsh.

[5] 802ᵃ2. i.e. clear.

they are less under control; for what is produced by violent exertion is not easily regulated, for it is difficult to increase or decrease the strength of the sound at will.

In the case of oboes and other instruments of the same class, the sounds produced are clear when the breath emitted from them is concentrated and intense. For the impacts on the external air must be of this kind, and it is in this way that they will best travel to the ear in a solid mass. Similarly, in the case of odours and light and the various forms of heat, the weaker they are, the less definite is the impression which they convey to the sense-perception, just as juices are weaker when mixed with water or with other juices. Any second ingredient which makes itself felt obscures the power of the original object.

In contrast to all other musical instruments the notes produced by horns, if they strike the air in a solid and continuous mass, are indistinct. Therefore the horn which you choose ought to be one the nature of whose growth is regular and smooth, and which does not shoot up quickly. For such horns as shoot up quickly must necessarily be too soft and spongy, so that the notes are dispersed and do not pass out in a solid mass, nor do they produce a consistent sound owing to the softness of the horn and the sponginess caused by the pores. On the other hand, the horn must not be of too slowly growing a kind, nor must it be of a thick, hard consistency and lacking in resonance;[1] for, if the sound in its passage strikes against anything, it is arrested at that point and ceases to advance on its outward course, so that the notes which proceed from such horns are dull and irregular. That the direction taken by sound follows a straight line is clear from the way in which carpenters test beams and large timber in general. For when they strike one end, the sound passes along continuously to the other end unless the wood has some flaw in it; if it has a flaw, the sound travels along up to that point and there ceases and is dispersed. It passes round the knots in the wood and cannot continue in a straight course through them. The point can also be illustrated from what

[1] 802ª 26. The meaning of *δύσφορον* is very doubtful.

happens in bronze-working when they are filing down the loosely hanging folds of drapery or the wings of statues; the cracks close up, so that the metal gives out a rasping sound and causes a considerable noise; but the sound immediately ceases if you tie a band round the folds; for the vibration continues till it strikes the soft material and is there checked.

The baking of horns contributes greatly to the excellence 802b of their tone; for, when they are well baked, they produce a sound very like that of pottery, owing to the hardness caused by the heat; whilst, if they are not sufficiently baked, the sound which they make is too gentle owing to the softness of the horn, and they cannot produce such well-defined notes. Men, therefore, choose the ages of their horns; the horns of old animals are dry and callous and porous, while those of young animals are quite soft and contain a considerable amount of moisture. As we have said, a horn should be dry, of uniform thickness, with straight pores and a smooth surface; for if it be so, the notes which pass through it will be full and smooth and even, and the impacts which they make upon the outer air will have the same qualities. For those strings too are best which are smoothest and most even all along, and show[1] the same workmanship throughout, and in which the joining of the gut is not visible; for then the impacts which they make upon the air are most even.

The reeds of oboes, too, must be solid and smooth and even, so that the breath may pass through smoothly and evenly, without being dispersed. Therefore mouthpieces which have been well steeped and soaked in grease give a pleasant sound, while those which are dry produce less agreeable notes. For the air passes softly and evenly through a moist and smooth instrument. This is clear from the fact that the breath itself, when it contains some moisture, is less likely to strike against the mouthpiece and become dispersed; while dry breath is inclined to catch in the oboe, and the impact which it causes is too

[1] 802b 16. Reading with Wallis ἔχουσαι for ἔχουσι.

hard owing to the force necessary to expel it. Differences, then, in sound arise from the above causes.

Hard voices are those which strike forcibly upon the hearing; for which reason they are particularly unpleasing —those, that is to say, which are difficult to start, but which when once started travel with added force—for any quickly yielding body which comes in the way fails to abide the impact and quickly springs aside. To take an illustration of this; heavy missiles travel along with force, as do streams when they pass through narrow channels, for they acquire very considerable force in the actual straits, because they cannot yield to restraint all in a moment, but are driven violently along. The same thing happens in the case of articulate and inarticulate sounds. For clearly all forceful sounds are hard; as, for instance, those caused by the forcible opening of boxes and turning of hinges, and those made by bronze and iron. For the 803[a] sound made on the anvil is hard[1] when the iron that is being forged is chilled and has become hard. So, too, is the noise from the file, when they are filing iron implements and making teeth in saws. The most violent claps of thunder, too, produce very hard sounds, and those showers which from their violence we call 'tearing' showers.

It is quickness of breathing which makes the voice shrill, force which makes it hard. So it happens that the same individuals have not only sometimes a shriller and at other times a deeper voice, but also at times a harder and at times a softer voice. Yet some people hold that it is owing to the hardness of the windpipe that the voice becomes hard. In this they are wrong; for, though this may be quite a slight contributing cause, the real reason is the force of the impact caused by the breath from the lungs. For as some men's bodies are moist and soft, while those of others are hard and closely knit, so do their lungs show variety. Therefore in some cases the breath which comes forth is soft, in others it is hard and violent; for it is easy to see at a glance that the windpipe by itself exercises

[1] 803[a] 1. Omitting *καὶ μαλακός*, which is due to *σκληροτέραν καὶ μαλακωτέραν*, l. 8 below.

but little influence. For no windpipe is of the hard consistency of an oboe; yet for all that, by passing the breath through the former and through the latter, some people produce soft and others hard tones on the oboe. This is clear from the direct perception; for, if by using greater force one increases the strength of the breathing, the voice immediately becomes harder as a result of the force applied, even if it be naturally a somewhat soft voice. So, too, in the case of the trumpet; when they are revelling,[1] men relax the pressure of breath in the trumpet in order to make the sound as soft as possible. The point can also be illustrated from other classes of musical instruments;[2] as has been stated, the sounds produced by tightly stretched strings are hard, as are the notes of horns which have been well baked. If one touches the strings violently instead of softly with the hand, they necessarily respond with more violent sounds. The notes produced by less tightly stretched strings and unbaked horns are softer, as are those produced by the longer musical instruments; for the impacts upon the air are both slower and softer owing to the distance that the sound has to travel, whereas in the shorter instruments they are harder owing to the tension of the strings. That this is so is shown by the fact that the sounds which the instrument itself gives forth are harder when one does not strike the string in the middle, because there is more strain upon the parts of the strings near the crossbar and near the pegs. The notes produced by instruments made of fennel-wood are softer; for the sounds striking on a soft material do not rebound with such violence.

Voices are rough when the impact of all the breath upon the air is not single and simultaneous but divided and broken. For each portion of the air striking separately upon the hearing—as if each were moved by a different impact—the sense-impression is broken, so that one vocal utterance fails to produce any sound, while another strikes

[1] 803ª 25. Or perhaps, 'when they are accompanying a hymn of victory.'

[2] 803ª 27. Reading ἐπὶ τῶν ⟨ἄλλων⟩ ὀργάνων.

with great violence upon the ear, and the contact with the hearing is not evenly sustained; just as when a rough object touches the skin. This can be best illustrated from the file; for, when a file is being used, the air is set in motion simultaneously at a number of separate minute points, and so the sounds passing from these points to strike the ear seem rough, and especially so when the file is scraped against a hard substance. One may compare the sense of touch; hard, rough objects produce stronger[1] tactual impressions. The matter can also be illustrated from the pouring of liquids, for the sound made by olive-oil is less noticeable than that made by any other liquid, owing to the unbroken continuity of the parts which compose it.

Voices are thin, when the breath that is emitted is small in quantity. Children's voices, therefore, are thin, and those of women and eunuchs, and in like manner those of persons who are enfeebled by disease or over-exertion or want of nourishment; for owing to their weakness they cannot expel the breath in large quantities. The same thing may be seen in the case of stringed instruments; the sounds produced from thin strings are thin and narrow and 'fine as hairs', because the impacts upon the air have only a narrow surface of origin. For the sounds that are produced and strike on the ear are of the same quality as the source of movement which gives rise to the impacts; for example, they are spongy or solid, soft or hard, thin or full. For one portion of the air striking upon another portion of the air preserves the quality of the sound, as is the case also in respect of shrillness and depth; for the quick impulsions of the air caused by the impact, quickly succeeding one another, preserve the quality of the voice, as it was in its first origin. Now the impacts upon the air from strings are many and are distinct from one another, but because, owing to the shortness of the intermittence, the ear cannot appreciate the intervals, the sound appears to us to be united and continuous. The same thing is the case with colours; for separate coloured objects appear to join, when they are moved rapidly before our eyes. The

[1] 803b 14. Reading *βιαιοτέραν* for *βιαιότερον*.

same thing happens, too, when two notes form a concord; for owing to the fact that the two notes overlap and include one another and cease at the same moment, the inter- 804a
mediate constituent sounds escape our notice. For in all concords more frequent impacts upon the air are caused by the shriller note, owing to the quickness of its movement; the result is that the last note strikes upon our hearing simultaneously with an earlier sound produced by the slower impact. Thus, because, as has been said, the ear cannot perceive all the constituent sounds, we seem to hear both notes together and continuously.

Thick sounds, on the contrary, are produced when the breath is emitted in great quantity and all together. Therefore the voices of men are inclined to be thick, and the notes of the so-called 'perfect' oboes, especially when the latter are well filled with air. This is clear from the fact that if you compress the mouthpiece the sound tends to become shrill and thin, as also if one draws the 'speaker' downwards;[1] but if one stops up the exits, the volume of the sound becomes far greater owing to the amount of breath collected in the instrument, like the notes produced from thicker strings. The sounds uttered by those whose voices are breaking and persons suffering from sore-throats, and after vomiting, are thick owing to the roughness of the windpipe and the fact that the voice does not escape, but striking upon it is pent up and acquires volume; and above all, owing to the moist condition of the body.

Piping voices are those which are thin and concentrated, such as those of grasshoppers and locusts and the nightingale's song, and, generally speaking, cries which are thin, and are not followed by a second and different sound. For this piping quality does not depend on volume of sound

[1] 804a 14. As this line is punctuated by the Teubner Text and by Bekker, no sense can be obtained. It should be punctuated as follows: λεπτοτέρα, κἂν κατασπάσῃ τις τὰς σύριγγας· ἂν δὲ ἐπιλάβῃ κτλ. Here σύριγγες are apparently the same as γλῶτται: A. A. Howard, op. cit., quotes Aristoxenus p. 28 and Plutarch, p. 1096a, and suggests that the reference may be to a small hole covered with a sliding band and known as 'the speaker' in a modern clarinet. Gevaert, *Histoire et Théorie de la Musique de l'Antiquité*, ii. 643, takes the σύριγξ to be a musical instrument which could be lengthened or shortened. The whole subject is very obscure.

nor on the tones being without tension and deep, nor yet upon the close sequence of the sounds, but rather upon shrillness and thinness and accuracy. Therefore it is the instruments which are lightly constructed and tightly stretched, and those which have no horn-work about them, that produce piping notes. The sound of running water, and generally speaking, any sound which, whatever its cause, keeps up an unbroken continuity, preserve the accuracy of their tone.

Cracked voices which suddenly give way are those which travel along in a solid mass for a certain distance and then become dispersed. The best illustration may be taken from an earthenware vessel; every such vessel when broken as the result of a blow gives forth a cracked sound, for the course of the sound is broken at the point at which the blow was struck, so that the sounds which it gives forth no longer form a solid mass. The same thing happens in the case of broken horns and badly strung strings; in all such cases the sound travels in a solid mass up to a certain point and
804[b] is then dispersed, wherever the medium which supports it is not continuous, so that the impact upon the air is not single but dispersed, and the sound produced seems cracked. Cracked voices closely resemble harsh voices, except that in the latter case the sounds are themselves dispersed into small portions, while cracked voices, for the most part, form a solid mass at first and afterwards become split up into a number of parts.

Aspirated sounds are formed when we emit the breath from within immediately together with the sounds; smooth sounds, on the contrary, are those which are formed without the emission of the breath.

Voices become broken when they have no longer strength enough to expel the air with an impact, but the region about the lungs collapses after distension. For just as the legs[1] and shoulders eventually collapse when they are in a strained position,[2] so too the region about the lungs. The breath, when it does come forth, comes forth lightly,

[1] 804[b] 14. Reading with Wallis *σκέλη* for *σκεύη*.
[2] 804[b] 15. Reading *συντόνους ὄντας* for *συντόνως*.

because the impact which it produces is not forcible enough ; at the same time, owing to the fact that the windpipe has become exceedingly rough, the breath cannot pass out in a solid mass, but is dispersed, and so [1] the sounds which it produces are broken. Some people hold that it is owing to the adhesive condition of the lungs that the breath cannot pass out and abroad ; but they are wrong, for what really happens is that they make a sound but cannot speak out, because the impact upon the air does not take place with sufficient energy, but they only make a sound such as the breath would make when forced merely from the throat.

When people stammer, it is due not to an affection of the veins or windpipe, but to the movement of the tongue ; for they find a difficulty in changing the position of the tongue when they have to utter a second sound. They therefore keep on repeating the same word, for they cannot utter the next word ; but the movements of articulation continue and the lungs go on working with an impetus in the same direction as before, owing to the quantity and force of the breath. For just as when one is running fast it is difficult to divert the whole body from its impetus in one direction to some other movement, so likewise is it with the individual parts of the body. So people who stammer are often unable to say the next word, but can easily say the next but one, when they make a fresh start. This explanation of stammering is supported by the fact that people often stammer when angry, because then they force out their breath.

[1] 804b 20. Reading ὥστ' for ὡς.

INDEX

Aud.=de Audibilibus.
Col.=de Coloribus.
Lin.=de Lineis Insecabilibus.
Mech.=Mechanica.
Mir.=de Mirabilibus Auscultationibus.
MXG.=de Melisso Xenophane Gorgia.
Ph.=Physiognomonica.
Pl.=de Plantis.
Vent.=Ventorum situs et cognomina.

91ª-99ᵇ=791ª-799ᵇ. 0ª-58ᵇ=800ª-858ᵇ. 68ª-80ᵇ=968ª-980ᵇ.

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18; 'Achaean', 40b 2; 'Heilenia', 40a 28, 34; statue of, by Phidias, 46a 17–21.
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Avernus, *Mir.* 39a 13.
Axe, *Mir.* 40b 2; *Mech.* 53b 14–24.
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Back, *Ph.* 7b 17, 19b 28, 10a 4, b9–12, 25–34, 12b 21.
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Balearic islands, *Mir.* 37a 30 (note).
Balsam, *Pl.* 20b 28.
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Bark, *Col.* as a dye, 94a 18; *Pl.* 18a 7–9, 16, 19, 31, b12, 19a 32, 20a 17–19, 21a 11, 14, 27b 26, 28, 29a 1; aromatic, 20b 27; *Mir.* of oak, an antidote to arrow-poison, 37a 19.
Barking dogs, how silenced, *Mir.* 46b 23.
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Barren trees, fertilization of, *Pl.* 21a 12.
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Bars, of a capstan, longer more easily moved than shorter, *Mech.* 52b 11–21; of a swipe, 57a 35.
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Bashfulness, *Ph.* 12a 31.
Basil, *Pl.* 21a 30.
Bath, vapour in, *Pl.* 22b 19–22, 24b 25–34.
Bay-tree, *Pl.* 20b 40.
Beak, *Col.* 97b 20; *Ph.* 11a 34–b1.
Beam, of a balance, *Mech.* 50a 2 ff. 34, 52a 21; of a steelyard, 53b 29 ff.
Bean, *Mir.* 46b 22.
Bear, hibernates, *Mir.* 35a 30; none in Crete, 36b 27; habits of white Mysian b., 45a 17–23; b.'s grease, 35a 20.
Beard, *Col.* 97b 30; *Ph.* 8a 23.
Bed, *Mir.* strewn with saffron, 40b 30; *Mech.* dimensions of, 56a 39–b5; ropes of, why not stretched diagonally, 56b 2, 5 ff.
Bee-bread, *Mir.* 31b 20.
Bees, habits of, *Mir.* 32a 3, 35a 22.
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Beetles, *Mir.* 42a 8; killed by odour of roses, 45b 2.
Being, *MXG.* alteration in B. possible, 76b 29–34; assumption that things come into b. from what already is, 77b 21, 22, questioned, 77b 22 ff.; assumption that B. is necessarily inherent in things, 75a 36; common to the Many and the One, 78b 4; contrary o inions about, 79a 13–18; destroyed if it undergoes change, 74a 22; cannot be destroyed, 75a 38; is eternal, 74a 2, b7, 76a 21, denied, 76b 35; is unlimited, 74a 9–11, b8, 22, 75b 37, 76a 4, 22, b9, 79b 22, questioned, 75b 34 ff., denied, 76b 35; is one, 74b 7, 23, 76a 19, 38, questioned, 76a 21 ff., denied, 76b 35; if B. is one, its motion is of the whole, 77a 1; is neither one nor many, ungenerated or having come into being, 79a 22; unity of B. no more proved than multiplicity, 74b 24; is similar (=homogeneous), 74a 13, b8, 76a 13 ff., questioned, 76a 39, denied, 76b 36; if dissimilar, B. is many, 74a 13, 76a 22, 23; is without motion, 74a 15, 80a 1, questioned, 76b 12 ff., denied, 76b 36; is ungenerated,

74[b] 23, 75[a] 23, 35, 76[a] 8, 79[a] 17 ff., [b] 21 ff.; if anything is, it cannot have come into b.. 77[a] 14; not the result of a process of coming to be, 75[b] 9; one B. may have several kinds, 76[b] 2; the One may change from B. to B., 75[b] 31; things may pass into other modes of B., 75[b] 21; B. and not-being, Gorgias's view of, 79[a] 21 ff., cannot have the same nature, 77[b] 6, may have the same attributes, 78[a] 26–27, [b]27–30; B. arising out of not-being, 75[a] 7, 17, not produced from not-being and vice versa, 77[a] 22; if B. is moved, not-being is not necessarily moved, 78[b] 15, 16.

Bellows, *Aud.* 0[b] 1.

Belly, *Ph.* 6[b] 18, 21, 7[a] 33, 8[b] 2, 9, 10[b] 7–9, 12[b] 14, 16, 14[b] 6.

Bennut-tree, *Pl.* 29[b] 33.

Berecynthius (Mt.), *Mir.* 47[a] 5.

Berecyntias (E. wind), *Vent.* 73[a] 24.

Birds, *Col.* colours of, see *Beak*, *Combs*, *Plumage*, *Wattles*; *Aud.* cries of, 0[a] 26, 0[b] 23, 4[a] 23; imitate sounds, 0[a] 30; *Ph.* physiognomic inferences from, *Ph.* 6[b] 11, 20, 10[a] 21, 23, 31, 11[a] 34, 12[a] 8, 12[b] 16, 21; *Mir.* 32[b] 5, 36[a] 33, 37[b] 17. 38[b] 25, 39[a] 23; hawking for, 41[b] 15–27; hibernating, 35[a] 15; wise birds of Diomedeia, 36[a] 7–14.

Bisaltae, *Mir.* 42[a] 15.

Bison, *Mir.* 30[a] 5–25.

Bithynia (Thracian), *Mir.* 32[b] 27.

Bitterness in fruit, cause of, *Pl.* 29[a] 36 ff.

Bitumen, *Mir.* 41[a] 33, 42[b] 15.

Bitys, avenged by his statue, *Mir.* 46[a] 22–24.

Black, *Col.* 94[a] 32, 96[a] 30–[b]2, 96[b] 4, 12, 16, 24, 97[a] 21, [b]14, 20, 28, 34, 98[a] 1–10, 26, [b]2, 10, 13–24, 99[b] 19; conditions of, 9[a] 10–[b]6, 91[b] 17–92[a] 1, 93[a] 26–32, 94[b] 28–95[a] 10, 96[a] 17, 97[b] 2–7; in colour-blends, 92[a] 8–14, 92[b] 7, 93[a] 1–5, 94[b] 3, 29, 95[a] 3, 32, [b]18, 27–32, 96[a] 7, 10, 97[a] 6; *Ph.* 7[b] 19, 36, 8[a] 17, 19, [b]5, 12[a] 12, [b]1; *Pl.* b.-ness in plants, 20[b] 20; in wood, 27[b] 30; *Mir.* b. clothes, why worn in Daunia, 40[b] 6–15.

Blackbird, white in Cyllene, *Mir.* 31[b] 14.

Black Mountains, *Mir.* 46[a] 26.

Blinking, *Ph.* 7[b] 7, 37, 8[a] 1, 13[a] 20.

Blood, *Col.* 96[a] 15, 98[b] 18; *Ph.* 13[b] 7–33; *Pl.* 24[b] 19.

Blue, *Col.* 94[a] 12, 95[b] 27, 96[a] 17, 20; *Pl.* in flowers, 28[b] 35; *Mir.* 43[b] 25.

Blue-grey, *Col.* flowers, 28[b] 37; leaves, 28[b] 2; in trees, 29[a] 26.

Blushing, *Ph.* 12[a] 31.

Boar, wild, *Ph.* 6[b] 9.

Body, *Ph.* b. and soul, 5[a] 1–18, 8[b] 11–29; build of, 6[a] 32, 8[a] 25, 30, [b]8, 9[b] 10, 31, 10[a] 6, 14[a] 1–5; *Lin.* joints in, 72[b] 31.

Boeotia, *Mir.* 38[b] 3, 42[b] 3, 5, 43[b] 19.

Bold spirit, *Ph.* 12[a] 15, [b]2, 5, 24, 33; see also *Courage*.

Bolinthus (bison), *Mir.* 30[a] 7.

Bones, *Ph.* 7[a] 32.

Bony substance, *Pl.* 20[a] 37.

Boreas (N. wind), *Vent.* 73[a] 1, 7, 12.

Bow, *Aud.* 0[b] 14.

Bow and arrows, of Heracles, *Mir.* 40[a] 17.

Bowl of inflammable mixture, *Mir.* 32[b] 26.

Bows, of a ship, *Mech.* 51[a] 32, 36, [b]9.

Box-tree, *Mir.* 31[b] 23.

Brain, *Pl.* 24[b] 20.

Bramble, *Pl.* 19[b] 9, 20[a] 20.

Branches, *Pl.* 18[a] 12, 19[a] 16, 18, 26, 30, [b]4, 7, 10, 20[b] 31, 21[b] 24; causes of variety in, 28[a] 27; not found in some trees and plants, 19[a] 27, 20[a] 20; shed each year, 19[a] 28.

Brass instruments, *Aud.* 1[b] 9.

Brave, see *Courage*.

Breaking, of the voice, *Aud.* 4[a] 17.

Breast, see *Chest*.

Breath, emission of, and voice, see *Voice*.

Brightness (of colour), *Col.* 92[a] 15, 28, 93[a] 11, 94[a] 33–[b]7, 97[a] 8.

Brimstone, *Col.* 92[b] 27, 93[b] 6; *Pl.* 26[a] 4, 8.

Brine spring, *Mir.* 44[b] 9–22.

Bronze-work, *Aud.* 2[a] 37.

Brown, *Col.* 92[a] 27, 94[b] 5, 95[b] 19, 97[a] 6.

Bucket, for drawing water, *Mech.* 57[a] 36, 37, [b]6.

Buds, *Pl.* 21[b] 10.

Bull, *Ph.* 7[a] 19, 11[a] 14, 11[b] 35;

golden, *Mir.* 47^{b} 1 ; see also *Cattle.*
Burning alive, as punishment for perjury, *Mir.* 34^{b} 15.
Bushes, *Pl.* 19^{b} 1, 19; defined, 19^{b} 6.
Bushy tails, animals with, *Ph.* 8^{b} 35.
Buttocks, *Ph.* 10^{b} 1–4.
Byzantium, *Mir.* 31^{a} 15.

Cabbage, *Pl.* 19^{b} 11.
Cadmeia, *Mir.* 35^{a} 11 (note).
Caecias (NE. wind), *Vent.* 73^{a} 8, ^{b}1.
Caldrons, *Mir.* 32^{a} 7, 45^{b} 35 ; miraculous c. in Elis, 42^{a} 27–34.
Callisthenes, *Mir.* 43^{b} 8.
Camel, piety of the, *Mir.* 30^{b} 5–10.
Cantharolethros, *Mir.* 42^{a} 6.
Caphereus, *Vent.* 73^{a} 22.
Cappadocia, *Mir.* 31^{b} 21, 35^{b} 1.
Capstan, *Mech.* 52^{a} 30, 33.
Carbanians, *Vent.* 73^{b} 4.
Carbas (SE. wind), *Vent.* 73^{b} 4.
Caria, *Mir.* 44^{a} 35.
Carriage (of body), see *Gesture.*
Cart, *Mech.* 52^{b} 12, 14, 18.
Carthage, Carthaginians, *Mir.* 36^{b} 31, 34, 37^{a} 2, 5, ^{b}1, 38^{a} 20, ^{b}27, 41^{a} 10, 44^{a} 8, 10, 32.
Castanets, *Mir.* 39^{a} 1.
Cat, *Ph.* 11^{b} 9.
Cataporthmias (E. wind), *Vent.* 73^{a} 25.
Catarrh, *Aud.* 1^{a} 16.
Catkins, *Pl.* 18^{a} 15.
Catmint, *Pl.* 21^{a} 30.
Cattle, *Col.* 97^{a} 34, 98^{b} 20 ; *Ph.* 11^{a} 29, 11^{b} 6, 10, 21, 28, 30, 13^{a} 34 ; *Mir.* 41^{b} 5 ; Geryon's, 43^{b} 8, 44^{a} 2 ; prolific in Illyria, 42^{b} 27, in Umbria, 36^{a} 20 ; require salt, 44^{b} 19–23 ; wild c. of Paeonia, 42^{b} 32–35 ; see also *Bull, Ox.*
Caunias (NNE. wind), *Vent.* 73^{a} 4, 12.
Caunus, *Vent.* 73^{a} 3, 4.
Causes, of Empedocles (love and strife), *MXG.* 75^{b} 15.
Cave, at Cumae (the Sibyl's), *Mir.* 38^{a} 6 ; in Demonesus (with stalactites), 34^{b} 31 ; at Enna, 36^{b} 13 ; at Orchomenus, 38^{b} 5.
Cedar, *Mir.* 41^{a} 15.
Celtic tin, *Mir.* 34^{a} 7.
Celtoligurians, *Mir.* 37^{a} 7.
Celts, *Mir.* 37^{a} 7, 12, 14.
Centaury, *Pl.* 20^{a} 36.
Centre, *Mech.* 49^{a} 1, 13, 17, 19, 23, ^{b}24, 50^{a} 36, 37, ^{b}16, 51^{a} 25, 34, ^{b}17, 19, 52^{a} 21, ^{b}8, 14, 22, 23, 33, 53^{b} 31, 55^{a} 30, 32, ^{b}2, 6, 10, 19, 29, 56^{a} 25, 57^{a} 14, 30, 58^{b} 12, 19, 25.
Ceos, *Mir.* 45^{a} 15.
Cephalonia, *Mir.* 31^{a} 19.
Cerbes (River), *Mir.* 46^{b} 38.
Cetus (River), *Mir.* 38^{a} 12.
Chalcedonians, *Mir.* 34^{b} 18.
Chalcidice, *Mir.* 42^{a} 5.
Chalcis, *Mir.* 32^{a} 1, 42^{a} 5 (note).
Chalybians, *Mir.* 32^{a} 23 ; C. iron, 33^{b} 22.
Chameleon, *Mir.* 32^{b} 14.
Chaos (in Hesiod), *MXG.* 75^{a} 12, 76^{b} 16.
Charcoal, *Col.* 91^{b} 26, 92^{a} 14, 92^{b} 27 ; *Mir.* 33^{a} 25, 41^{a} 30.
Chariots racing on the sea, *MXG.* 80^{a} 12.
Charisia or love-plant, *Mir.* 46^{b} 7.
Charms, against adultery, *Mir.* 46^{a} 28–31 ; against demons and spectres, 46^{a} 33–37, 46^{b} 22–25 ; against snakes, 45^{b} 23–32 ; against wild beasts, 46^{a} 31–33 ; love-charms, 46^{b} 7–9.
Chaste-tree, *Pl.* 19^{b} 21.
Chastity, test of, *Mir.* 41^{a} 17.
Cheerfulness, see *Good Spirits.*
Cherries, *Pl.* 20^{b} 13.
Chest, or breast, *Ph.* 7^{a} 35, ^{b}33, 8^{a} 22, ^{b}3, 9^{b} 6, 27, 10^{a} 3, ^{b}23, 29, 12^{a} 26, ^{b}14, 17 ; position of, in rising from sitting posture, *Mech.* 57^{b} 23 32.
Chestnut eyes, *Ph.* 12^{b} 3 ; see also *Yellow.*
Chian wares, *Mir.* 39^{b} 7.
Chick-pea, *Mir.* 46^{a} 35.
Children, colour of hair, *Col.* 97^{b} 24–29, 98^{a} 30–32 ; voice, *Aud.* 1^{b} 5, 3^{b} 19.
Chin, *Col.* 97^{b} 30.
Cilicia, *Mir.* 32^{b} 4.
Circaean mountain, *Mir.* 35^{b} 33.
Circaeum, *Vent.* 73^{b} 20.
Circias (NNW. wind), *Vent.* 73^{b} 20.
Circle, *Mir.* charmed c., 45^{b} 23 ; *Mech.* 48^{b} 35, 49^{a} 3, 22, 36, 38, 50^{b} 4, 52^{a} 37 ; angles made by, 51^{b} 24, 38, 55^{a} 36 ; inclination of, 51^{b} 28–35, 52^{a} 2, 7, 10 ; infinity of smaller c. always describable,

52^{a} 1; larger c. moves more quickly than smaller, 58^{b} 9, 17, 28, move other objects more easily, 52^{a} 14–22, 37–40, themselves move more easily, 51^{b} 37, when rolled trace longer paths, 55^{a} 35; the c. is made up of contraries, 47^{b} 19–48^{a} 3; marvellous properties of, 47^{b} 17 ff.; motion of, 48^{a} 18, 52^{a} 11, 55^{b} 8, 56^{a} 8 ff.; moves in two contrary directions simultaneously, 48^{a} 4, 22 ff.; movement of one c. by another, 56^{a} 1 ff.; paths of large and small c. differ when rolled separately and when placed about the same centre, 55^{a} 28 ff.; revolve in three different ways, 51^{b} 16–21; smallness of contact of, 51^{b} 22, 25, 52^{a} 8; successive circles in whirling water, 58^{b} 6 ff.; *Lin.* 71^{b} 16; see also *Arc*, *Centre*, *Circumference*, *Diameter*, *Radius*.

Circular bodies, why easily moved, *Mech.* 51^{b} 15 ff.

Circular process of things coming into being out of one another, *MXG.* 75^{a} 25–27, 32.

Circumference, *Mech.* of a circle, 51^{b} 17, 52^{a} 4, 11, 58^{b} 13, angle between diameter and c., 55^{a} 36, continual motion in, 51^{b} 35; earth's c., angle formed with, 57^{b} 27; *Lin.* of a circle, 71^{b} 16, 17.

'Circumnavigation' of Hanno, *Mir.* 33^{a} 10.

Cius, *Mir.* 34^{a} 34.

Clavicles, *Ph.* 9^{b} 26, 11^{a} 5–10.

Claws, *Col.* 97^{b} 19; *Ph.* 10^{a} 21, 12^{a} 8.

Cleonymus of Sparta, *Mir.* 36^{a} 4.

Climate and character, *Ph.* 6^{b} 16–18.

Clouds, colour of, *Col.* 91^{a} 25, 93^{b} 9.

Cnidus, *Mir.* 31^{b} 19.

Cock, *Aud.* 0^{b} 24; *Ph.* 6^{b} 14, 7^{a} 19, 11^{b} 1, 12^{b} 12.

Cognition, truth and falsehood in, *MXG.* 80^{a} 10 ff.

Coincidence, *Lin.* 71^{a} 31; of lines, 71^{a} 23; of 'simples', 71^{a} 30.

Cold, *Ph.* temperament, 12^{a} 19; *Pl.* effect of, on plants, 25^{b} 24, 28^{a} 40; *Mir.* causes analgesia, 35^{a} 15–21; renders snakes harmless, 45^{a} 10–14.

Colour, *Col.* simple, of the elements, 91^{a} 1–92^{a} 3, 92^{a} 32–34; mixtures of, 91^{a} 11, 92^{a} 4–94^{a} 15, 95^{b} 5–96^{b} 3, 97^{a} 20–26, 99^{b} 2–10; secondary and tertiary, 92^{a} 30–^{b}32; causes of variety of, 93^{a} 1–94^{a} 15, 97^{b} 10; variations in purity of, 92^{a} 5, 93^{a} 10, 93^{b} 14–30; variations in strength of, 92^{a} 5, 93^{a} 1–9; apparent colour the predominant hue of a blend, 93^{b} 29, 95^{b} 4, the resultant of light, translucent medium and colour of thing, 94^{a} 1; conveyed by tincture, 93^{a} 24–^{b}2, 94^{a} 16–^{b}11 (see also *Tincture*); modified by saturation, 94^{b} 12–99^{b} 20; of lower animals and men, 97^{a} 33–99^{b} 19; *Ph.* of lower animals, 9^{b} 35, 10^{a} 6, 12^{a} 12–17, ^{b}3–12; of men, 6^{b} 3–5, 7^{b} 2, 17, 19, 32, 8^{a} 17, 20, 34, ^{b}4–8, 12^{a} 12–^{b}12, 13^{b} 12–36; *Pl.* in flowers, 28^{b} 34–37; in flowers and fruits, 20^{b} 17 ff.; in leaves, 28^{b} 2; in plants and trees, 19^{a} 2, 27^{b} 18 ff., 28^{b} 15, 21 ff., 29^{a} 24 ff.; *Mir.* changeable, of chameleon, 32^{b} 14; of elk, 32^{b} 9–13; of polypus, 32^{b} 14; of serpents, 46^{b} 10–15; of Tmolus stone, 47^{a} 9; *MXG.* perception of c., 80^{b} ff.

Colours, names of, *Col.* brown (*ὄρφνιος*), copper (*χαλκοειδής*), crimson (*φοινικοῦς*), dark-blue (*κυανοειδής*), flame-colour (*φλογοειδής*), golden (*χρυσοειδής*), grey (*φαιός*), herb-green (*πώδης*), leek-green (*πρασοειδής, πράσινος*), pale pink or red (*λευκόπυρρος*), purple (*πορφυροειδής*), red (*πυρρός*), saffron (*κροκοειδής*), wine-colour (*οἰνωπός*), violet (*ἁλουργής*), yellow (*ξανθός*), yellow-green (*χλωρός*), white. Less strictly, black, and hazy (*ἀεροειδής*). Additional colours in *Ph.*, fiery (*ἐπιφλεγής, πυρώδης*), grey (*γλαυκός*, of eyes), honey-pale (*μελίχλωρος*), pale (*ἔνωχρος, ὕπωχρος, ὠχρός, λευκόχρους*), pale pink (*λευκέρυθρος*), red, reddish (*ἐρυθρός, ἐπίπυρρος*). *Pl.* black (niger), blue-grey (glaucus), bright blue (color lazuli), green (viridis), grey (venetus), red (ruber), white (albus). *Mir.*, blue (*κυανοῦς*), dark (*ζοφερός, περκνός*), green, bright green (*χλοάζων*), pale green

(*χλωρός*), purplish (*πορφυρίζων*), yellow (*ξανθός*).
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W. D. R.

Feb. 1913.

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